

Title	Spoonerism in Burmese
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Citation	大阪外国語大学学報. 42 p.193-p.196
Issue Date	1978-03-15
oaire:version	VoR
URL	https://hdl.handle.net/11094/80720
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Note	

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Spoonerism in Burmese

By U WUN

Spoonerism is defined as: “The interchange of initial sounds or syllables of two or more words, either deliberately or accidentally. (E.g., “I fool so feelish” instead of “I feel so foolish”).”¹ In Burmese it is called [zəgəlein]², “transposed word”, and its use can be traced back to the golden age of Burmese literature of the 15th century Ava. I shall here attempt to show, however, some representative examples which have been more or less orally preserved.

[ŋo. ba.] , [bu:yo] , [auncuju] and [maməshein:] are derogatory words, but spoonerised and used euphemistically. [ŋo.ba.] is [ŋa.bo.]³ which literally means “for self”, i.e. a self-seeker, a timeserver. [bu:yo] is [boyu:]⁴, “mad about English customs”, i.e. an Anglomaniac. [auncuju] is [ucaunjaun]⁵, which means a blockhead, a nincompoop. [maməshein:] is [mein:məsha]⁶, an effeminate man, a sissy. As occasion arises such spoonerised “neologisms” will be popping up always, because spoonerism is a game in Burmese and the genius of the language lends itself comfortably to its formation.

There are innocent and delightful spoonerisms, too, which are used as riddles in a guessing game. After sunset and in the cool of the evening young people, especially in the rural areas, meet in a quiet corner and play charade. This is how and where most of them are born.

Here is a spoonerised riddle popularly used at such a rendezvous. It describes an open-air scenery — a rustic landscape painted with a minimum of simple strokes.

[thin-1ε - byaun
cwe - the :
lədε : - wa.
lədaun - t'a.
lədi. - məma.
di. - gə - maun:]

Its solution and literal translation is:—

[thaun - 1ε - byin
cw : - the
ləda. - wε :
ləda. - t'aun
ləda. - məmi.
daun: - gə - mi.]⁷

(On) the sand flat
a dead buffalo.
A vulture hovers about.
A snare is set for it.
It is not caught.
A peacock is caught instead.

It may be just a nonsensical rhymed riddle. Or it may have some hidden meaning embedded deep inside it. One cannot say for certain. Instead of the apparent, ugly vulture, the alien, beautiful peacock is caught. Why? Is it made so just for the sake of *sound*, and not for any *sense*? Or is it to suggest that the simple carrion feeder, a friend of man, being keen-eyed and cautious, goes unharmed and unhurt, while the strutting peacock, being ostentatious and unwary, is caught in the set snare? The men of old were very shrewd in being didactic.

The next one is enjoyed by our young people not only as a riddle, but also as a tongue-twister. And, when read out, it sounds like Pali, the sacred language of Theravāda Buddhism.

[toun - yɔ :
tuʔ - p'ɔ :
taʔ - pədɔ :
tɛʔ - cɔ :
yɛʔ - c'ɔ :
taun: kɛ]

Its solution and literal translation is:—

[tɔ : youn	Jungle-hare,
tɔ : p'uʔ	jungle-guana,
tɔ : pədaʔ	jungle-lizard,
tɔ : cɛʔ	jungle-fowl,
yɔ : c'ɛʔ	(when) cooked together,
tɛ kaun:] ⁸	very delicious indeed.

This zodiac of a riddle reflects the life of the young men of the Dry Zone of Burma. Occasionally they go out in groups, with their trained dogs, nets, traps and sticks, into the scrub-jungle round about their villages. They beat the bushes and chase the jungle-fowl and small animals that come out frightened and breathless. It is a pastime as well as a food-gathering for the poor folk of the arid land.

Here is a pastoral riddle couched in the guise of a Pali sentence.

[nəmu. - dəza.
nu - pe
nəc'uʔ than - ti.]

It is to be solved and rendered into English as follows.

[nəma. - dəzu.	A herd of cows,
ne - pu	sun (being) hot,
nəc'an thuʔ - ti.] ⁹	is put in the pen.

Last but not least is a love song sung by a love-lorn lass of a village. It is self-explanatory. The spoonerised portions and their counterparts are placed side by side. The anonymous author deserves our admiration for his or her ingenuity in weaving such an intricate pattern. And the translator, as ingenious as the author, was Dr. J.A. Stewart, the late professor of Burmese at the School of Oriental and African Studies, London.

[shwe-la. yɛ. tha
p'yin: go k'a-lo./p'ya - go k'in:
ya- go c'i[?] - lo./yi[?] - ko c'a
bin- go ɣain: - lo./ bain: - go ɣin
tha.win - youn: - lo./ thoun: - win - ya.
yaun- go t'i[?] - lo./ yi[?] - ko t'aun
yaun- shwe - yi[?] - kɛ. / yi[?] - shwe - yaun
ma - mɛlaun - dɛ. / maun - mɛla
pyo. shwe - nə p'a zu:/ maun.shwe- nə p'u: za]¹⁰

The moon is bright.
Plat the mace and place the mat,
Reel the whun and run the wheel,
Dread the thraw and draw the thread,
Foom for lit and fit for loom,
Seel the whet and set the wheel.
Why stads my lay, why stays my lad?
Lad of the hot nair, lad of the hair knot.
My love and life, my life and love.

1. *Dictionary of Linguistics* by Pei and Gaynor, 1970.
2. The phonetic transcription of Burmese is according to the system adopted for (Biruma-go On-in no Kiso) by Harada and Wun, Osaka University of Foreign Studies, 1977.
3. ငို့ဘ = ငါ့ဘို့။ ။
4. ဗူးရို = ဗိုလ်ရူး။ ။
5. အော့ငါကြိုကြို = အကြော့ငါကြော့ငါ။ ။

6. မာမဂ္ဂိန် = မိန်း မလ္လာ။

7. သင်လယ်ပြောင်၊ ရွှေသေ၊ လဒေဝ၊ လဒေါင်ထ၊ လဒီမမ၊ ဒီဂမောင်း
= သောင်လယ်ပြောင်၊ ရွှေသေ၊ လင်း တဲ၊ လင်း တထောင်၊ လင်း တ
မမိ၊ ဒေါင်း ကိုမိ။

8. ဂုဗျော၊ တောဗ္ဗော၊ ကပ္ပဒေါ၊ တကြော၊ ရချော၊ တောက်ယ် =
တောယုန်၊ တောဖွတ်၊ တောပုတတ်၊ တောကြက်၊ ရောချက်၊ တယ်
တောင်း။

9. နမုတစ၊ နူပေ၊ နချောယန္တီ = နွား မတစု၊ နေပူ၊ နွား ခြံသွတ်
-တိ။

10. ရွှေလရယ်သာ။ ဖျင်း ကိုခါလို့ = ဖျာကိုခင်း။ ရာကိုချစ်လို့ = ရစ်ကို
ချာ။ ဗင်ကိုငိုင်း လို့ = ဗိုင်း ကိုဝင်။ သဝင်ရုံး လို့ = သုံး ဝင်ရ။
ရောင်ကိုထစ်လို့ = ရစ်ကိုထောင်။ ရောင်ရွှေယစ်ကဲ့ = ရစ်ရွှေ
ယောင်။ မာမလောင်ကဲ့ = မောင်မလာ။ ပျို့ ရွှေနဖါစူး =
မောင်ရွှေနဖူး စာ။